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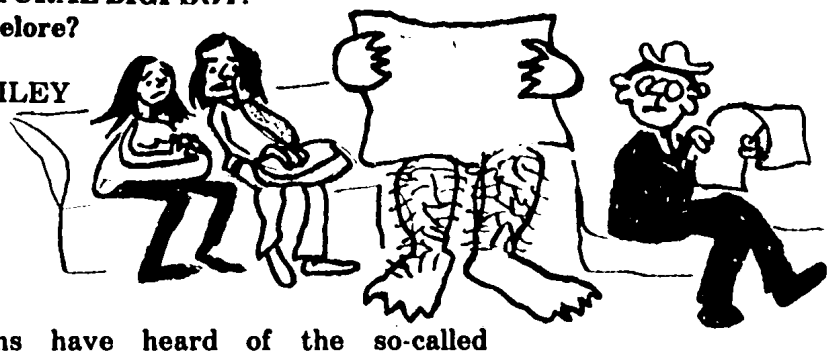
A SEARCH FOR THE CULTURAL BIGFOOT:
Folklore or Fakelore?

By SAM G. RILEY



Most Americans have heard of the so-called Abominable Snowman of the Himalayas. Equally famous is the Snowman's American equivalent, Bigfoot, or Sasquatch as he is sometimes called.

Hundreds of persons claim to have seen Bigfoot or the tracks he has left in the mud, dirt, and snow of the more remote regions of the Pacific Northwest.(1) He is described as a hairy ape-man of gigantic stature. His height is estimated at 7, 8, 9 or even 10 feet and his weight at 500-1,000 pounds. Calculations made from the size and depth of his footprints would seem to bear out this description. Bigfoot is further pictured as having a broad frame, a barrel chest, powerful shoulders, and arms much thicker than a man's which reach almost to his knees. In brief, he is a monster equal to anything Hollywood ever created.

So perfect a monster is Bigfoot that he has become one of the three great popular mysteries of our time, sharing this distinction with the Loch Ness Monster and the UFO, or flying saucer. Other popular mysteries materialize from time to time but usually prove transient in their appeal. A recent example of the transient variety is the Devil's Triangle. A Texas mystery that made its appearance just prior to this writing is "Big Bird," a giant bird with a wing span estimated at 15 feet reported by numerous observers in San Antonio and vicinity. But the big three--Bigfoot, Nessie and the UFO--go on and on, any new development being greedily gobbled up by the *National Enquirer* and its imitators and by men's magazines of the barber shop variety. Really startling developments are reported by the more dignified media, usually with glib or nervous disclaimers.

One's consideration of the creature might be separated into two camps: 1. Bigfoot the animal, a natural creature and 2. Bigfoot the legend, a cultural creature. The first is the province of zoology; the second, the target of this article, is a creature that has come to our attention mainly through the channels of mass culture, but to a lesser degree through those of folk and even high culture.

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The commercial value of monsters and giants has long been established, hence Bigfoot has lumbered onto the popular scene as a new money-maker. In some parts of the country, locals will "spin you a yarn" about the time they or someone known to them saw Bigfoot, providing a base in folk tradition. When respected scientists write about him, Bigfoot assumes a place, however small, in our high culture.

Though the home base of the Bigfoot legend is in the Pacific Coast states of California, Oregon and Washington and the Canadian province of British Columbia, similar sightings have been reported in at least 20 other states, in four other Canadian provinces and in a number of Central and South American countries.(2) This writer became interested in Bigfootery after moving to coastal Georgia and hearing stories about such a creature in the swamps and islands of the Georgia and lower South Carolina coast.

Bigfoot stories here center in two locales: along the Ohoopee River in southeastern Georgia's coastal plain and in the sea islands near Beaufort, S.C.

From a Georgia librarian came reports of an ape-man seen by motorists along the lonely country road connecting the towns of Vidalia in Toombs County and Uvalda in Montgomery County. Other tales were about sightings of huge man-like footprints along the Ohoopee. One especially colorful story involved a farmer who claimed to have seen a Bigfoot-type creature running amok in his hog pen, killing some of his stock. Yet another story was of three men fishing on the riverbank who reportedly saw another man carried into the swamp by a Bigfoot.

This writer attempted to find names to go with these accounts, but without success. All, it seems, were stories of the "I remember hearing once . . . " ilk. A check of newspapers in the Ohoopee River area also turned up nothing of value. The editor of the *Tatnall Journal* in Reidsville, Ga., said his paper had run a photo of a "Bigfoot track" in early November 1975 but that in retrospect he felt the tracks were a hoax. The publisher of the *Lyons Progress* in Lyons, Ga., said that in his 67 years in Toombs County, the first Bigfoot report he had heard was the aforementioned *Tatnall Journal* story. The long-time publisher of the *Vidalia Advance* (Vidalia, Ga.) reported having heard of Bigfoot sightings somewhere farther south but never in his own area. These reports were probably from the Waycross area in Ware County, Ga., where strange footprints were often seen in the early 1970s. In 1975 these tracks were finally explained when an elderly Ware County man revealed that he had befriended two "wild men" who had been living an almost animal-like existence in an area swamp. One must conclude that the Ohoopee River Bigfoot appears to be a tall tale of recent origin, probably inspired by media accounts of Pacific Coast Bigfoot sightings, which local storytellers adapted for their own use.

From the sea islands of lower South Carolina, however, came accounts that cannot be as easily dismissed. The earliest of these reports came from one of Beaufort, S.C.'s most distinguished citizens - real estate investor, sportsman and former sheriff J.E. McTeer. In one of his three books,(3) McTeer, now 73, tells of finding a set of man-like tracks on Fripp Island in the early 1940s. The tracks were 18 inches long, evidenced great strides, and by their depth must have been made by something much heavier than a man. In an interview at his home,(4)

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McTeer told the writer that after this experience he questioned local island blacks, finding that they, too, had occasionally seen the tracks.

A similar set of tracks was found in the 1940s by Mr. and Mrs. M.L. McLeod, former owners of Fripp Island.

In 1948 three surf fishermen found a set of huge tracks leading out of Skull Creek, among the sand dunes of Pritchard island, into one end of an abandoned Coast Guard station and out the other to the water.

A Beaufort antique dealer told two Bigfoot stories: one of an old man living near his shop who claimed to have seen the creature, the other of a young couple who had been frightened into moving away by Bigfoot monsters.

Bluffton-Hilton Head, S.C., writer Dean Poucher reported having seen Bigfoot tracks on two occasions, the first in December of 1970 on deserted Old Island and the second on nearby Fripp Island in the Fall of 1973. When Poucher wrote about his experiences, a Hilton head Island resident contacted him and said that he had seen the same kind of tracks in 1972 on the north end of Hilton head.

A Hilton Head security guard told of an old man living near a Savannah River swamp who in the mid-1950s saw a Bigfoot destroying a set of heavy timber traps the man used to catch wild pigs.

Bigfoot investigative groups exist in Atlanta and Savannah; the former is discussed in the last chapter of *The Gentle Giants*, by Emory University primatologist Dr. Geoffrey Bourne.(5)

The task that suggested itself was to determine whether Bigfoot is a *bona fide* part of the early folklore of this region or a more recent product of mass media-inspired fakelore. Toward that end an extensive search was made of regional lore, especially that of the coastal Gullah,(6) or Geechee(7) blacks and the Indian tribes that once inhabited this part of the Atlantic seaboard.

A Search of Gullah Folklore

Before the Civil War each plantation was a world apart. Blacks outnumbered whites in this region by perhaps hundreds to one. Generations of slaves succeeded each other on the same plantation in almost total isolation from the outside world, hence their body of traditions, language and superstitions remained reasonably intact.

The very land the Gullahs live in is well suited to myth and superstition: the majestic oaks and cyprus bearded with Spanish moss, the tangle of palmettoes and vines, the deep recesses of the swamps, the fishy smell of the tidal marshes--all cow the visitor. It is little wonder that local lore abounds with tales of the devil, witches, ghosts and other assorted wonders. Practitioners of black magic known locally as "root doctors" still operate on these islands, the residents of which have remained profoundly superstitious. Since folklorists have made voluminous collections of these superstitions, it seems reasonable to expect that Bigfoot would be represented here had he ever been a part of area lore.

Aside from ghostly apparitions and witches, only a handful of mythical man-like creatures of fearsome mein appear in Gullah lore. In an article published in Lippincott's Magazine in 1870 appears an old Negro song depicting a wild and fanciful hunt:

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De dogs dey run de coon,
De coon he run de wolver, (wolf)
De wolver run de Stiff-leg,
De Stiff-leg run de Devil;
Dey run him up de hill,
But dey cotch him on de level.(8)

The Stiff-leg was described as something half human, half animal that ran with a halting gait. In the absence of a more detailed description, one would have to assume a great deal to connect the Stiff-leg with Bigfoot.

Another fanciful creature is the "moonack," said to live in a cave or hollow tree in the forest. Legend had it that anyone who saw the moonack would die or go mad; hence no one was ever able to offer a description of the creature.(9) Again, no connection with Bigfoot can be made.

A smaller man-like creature was the Jack-O'-Lantern, said to lead the unwary into swampy places where they would sink into the bog. This odious being was described as a slender 4 to 5 feet in height with goggle eyes and thick, sausage-like lips. The accepted method for combating his spell was to wear one's shirt or coat inside-out.(10)

A vague reference is made by Albert H. Stoddard to what the sea islanders supposed to be a real, though unseen animal. It was reportedly huge and terrible beyond words and left footprints that were occasionally seen.(11)

Expanding the search to Negro lore from other parts of the South produced a few more unusual creatures. A former slave on Butterton Plantation in coastal North Carolina was plowing a back field when a shrill cry (common in Pacific Coast Bigfoot stories) sent him running back to the big house, where he reported having seen Old Bad Boy, whom he described as "black ez a boar hawg an' bigger'n a b'ar."(12) The similarity to Bigfoot ends, however, with the added description of the creature's long, forked tail and the fire that belched from its mouth.

Near Green Hill in Rockingham County, N.C., a man riding home on horseback reported seeing a demon in the shape of a bear. This creature, too, uttered a shrill, man-like cry, but absence of further description precludes any Bigfoot connection.(13)

From Columbus, Miss., comes an account of "de Hairy Man," who caught a woman in the woods and was on the verge of killing her. The woman asked for a few moments to pray, but used the time to call her dogs and escaped. No further description of "de Hairy Man" was given.(14)

A great many other sources were examined with the same result: no trace of a decidedly Bigfoot-like creature could be found in the recorded Gullah lore of coastal Georgia, South Carolina or surrounding areas.(15)

A Search of Indian Folklore

Accounts of Bigfoot often proclaim that the creature is part of Indian folklore. This appears to be true of the Indians of the Pacific Northwest and parts of Canada, but does it also apply to the tribes that inhabited the Georgia and South Carolina coast?

Most of the superstitions and mythical creatures of the Indians were never recorded and are lost forever. The first white men on these shores were far too busy fighting and Christianizing the Indian to give much thought to chronicling

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his folkways.

The two largest tribes in these states were the Creeks and the Cherokees. In addition, the coastal area was a crazy-quilt of smaller tribes, most of which disappeared over the years due to disease, tribal warfare, migration westward or gradual blending into the powerful Creek tribe.(16) For the most part the lore of these small tribes went unrecorded.

The Cusabos had a legend about a country called Inzignanin where lived men with rough, scaly skin and tails like alligators.(17)

The Big Rock Man, according to Creek legend, came to the rescue of the Creek's enemies during a battle. Their arrows bounced off his rocky body, but in the next battle they shot him in the ear and killed him, an interesting parallel to the white man's Achilles' heel legend.(18)

The Cherokees farther inland had a similar myth: a cannibalistic monster called Nun Yunu wi, or the Stone Man. The Stone Man could only be killed, they believed, by driving sourwood stakes through his body and building a great fire on top of him, a partial parallel to the white man's vampire legend.(19)

Hitchiti stories told of the Water People, a mythical race of Indians said to live underwater.(20)

The Creeks, as well as the Choctaws and Chickasaws to the west, believed in giants whose eyes opened verticaly instead of horizontally (21) and that an immortal race of warriors called the Fatchasika lived in the Okefenokee Swamp.(22)

The only Creek legend sounding even vaguely like Bigfoot originated after the tribe's removal to the west: the Este Chupco (tall person), which was never seen but was heard as he passed through the forest "slapping the trees."(23)

Cherokee mythology and superstition, to the writer's knowledge, contained no other fearsome man-like monsters. The Cherokees did, however, tell of the giant Jutaculla, so ugly that all who saw him turned away. Stung by this treatment, Jutaculla changed himself into a will-o'-the-wisp.(24)

Farther west, the Choctaw Indians told tales of the Kashehotapalo, half man and half dear, and the Okwa Naholo, or "white people of the water," said to have trout-like skin. The Nalusa Falaya (Long Black Beings) were said to resemble men with small eyes and pointed ears. Finally, the Nahullo were a legendary race of giant Indian hunters of Choctaw legend.(25)

The only Southeastern Indian legend clearly resembling Bigfoot was the lonfa of the Chickasaws in what is now Mississippi. The lonfa is described as a 10-foot-tall man having long arms, a small head and shaggy body hair like that of an animal. Another Chickasaw legendary creature was the Tiboli, which had a club-shaped arm that it used to pound on trees.(26)

In summary, Bigfoot does not appear to have been a part of the lore of the Indians of coastal Georgia and South Carolina. The closest Indian Bigfoot myth seems to have been in Mississippi.

Putting Bigfoot in Perspective

Since Bigfoot does not appear to be a part of longstanding coastal Georgia or South Carolina folklore, the recent folktales-in-the-making that tell of a local Bigfoot must be regarded as an act of borrowing a nationally popular mystery and

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applying it to local use--a sort of cultural revenue sharing. What was originally folk culture in the Pacific Northwest was adopted by the mass media for nationally distributed pop culture and is in turn being transformed into Southeastern fakelore.

As a part man-part beast, Bigfoot might be viewed as a modern version of the Centaur, Chimaera, Manticore, Minotaur, Satyr and Sphinx. He is at once a giant and a monster, each of which elicits considerable popular interest.

As a giant, Bigfoot is but one among many in our cultural tradition. The Bible mentions giants in at least five places. The best known Biblical giant is Goliath of Gath, champion of the Philistines. Deuteronomy 3 mentions Og, king of Bashan, the only remnant of a race of giants. Genesis 6:4 speaks of a race of giants called the "sons of God," and Ecclesiasticus 16:7 mentions God's destruction of the "giants of old" who had revolted against Him. Numbers 13:33 is a report by Israelites spies in the land of Canaan who saw there "men of great stature," the Nephilim. Yet another giant of Christian tradition was Christopher, nee St. Christopher.

The ancient Greeks and Romans believed their forebearers were huge, powerful men who inhabited the earth before the arrival of the gods and who were later defeated in battle by the gods. Greek mythology is a great battlefield in which the gods defeated giant after giant in a deadly game of one-on-one. The god Zeus fought the giant Porphyrion, Apollo fought Ephialtes, Athena battled Enceladus and Pallas, and so on. Greek tradition also told of an array of one-eyed giants called Cyclopses.(27) Today scholars interpret these mythical giants as symbolic of the power of nature or of barbarism in conflict with the forces of civilization.

The British Isles also have their share of legendary giants, the most notable of which is Grendel, the Bigfoot-like monster slain by Beowulf.(28)

A sizeable number of giants have come to us via the literary world in such works as Cervantes' *Don Quixote*, Spenser's *Faerie Queene*, Bunyan's *Pilgrim's Progress*, Rabelias' *Gargantua* and *Pantagruel*, and Swift's *Gulliver's Travels*.

These early giant tales were doubtless influential in the creation of America's best known legendary giant, Paul Bunyan, origin unknown.(29) Whatever his beginnings, Paul Bunyan's voluminous newspaper clippings show that he became a creature of the popular culture, and the success of the Bunyan legend led to the creation of other American "tall tale" heroes. Ferbold Feboldson was the hero of the Nebraska plains, reputedly able to tie tornadoes into knots.(30) Old Stormalong was a gigantic Yankee sailor whose mammoth ship had masts that were hinged to let the moon pass by.(31) Joe Magarac was a titanic metal worker who ran molten steel through his fingers to make railroad ties.(32) Pecos Bill, hero of the Southwest, was said to ride a mountain lion using barbed-wire reins.(33) West Virginia had its own Paul Bunyan--Tony Beaver,(34) and Bowleg Bill was a sailor-cowboy who used a giant tuna for a horse.(35) All these super-human figures were the products of journalists and other writers, concocted to make money and to give America her own home-grown versions of the gods and heroes of mythology. One wonders if Bigfoot has not been used in somewhat the same way.

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Today the dollar value of giants is better than ever. The Paul Bunyan legend is aped commercially by Dinty Moore, a gigantic lumberjack used in TV commercials to create a he-man image for beef stew. Even better is the Jolly Green Giant, who towers over his valley and somehow fosters just the right image for canned vegetables.

Not only is Bigfoot a giant; he is a monster. Like giants, monsters are magnets for the fascination of the public and have commercial value. Children's TV programs abound with them, ranging from the fearsome monsters on "Valley of the Dinosaurs" to the benign monsters of "Grape Ape," "Sesame Street," and "The Addams Family."

Comic book publishers vie with one another to tittilate young readers with ever more awful monsters. Atlas Comics currently offers "Wulf the Barbarian;" National Periodical Publications the "Swamp Thing;" and Marvel Comics "The Incredible Hulk," "The Thing," and "Black Goliath." The wisdom of aiming monster-violence at children is open to question, but consider that "The Incredible Hulk" and his fearsome fellows stem from such distinguished forebearers as Bram Stoker's *Dracula*, Mary Shelly's *Frankenstein*, Robert Louis Stevenson's *The Strange Case of Dr. Jekyll and Mr. Hyde*, and Horace Walpole's *The Castle of Oranto.*

Certainly the prime purveyor of popular monsters in the 20th century has been the film industry. (See Table 1.) Even restricting one's consideration to man-like monsters and excluding movies that feature ghosts, the list is an impressive indication of popular interest, going from the first "Jekyll and Hyde" in 1908 and the 1910 "Frankenstein" to their most recent look-alikes. Most popular of all the movie monsters has been the vampire, first filmed in 1922.

To the listing in Table 1 should be added four films about Bigfoot himself: "The Abominable Snowman" (1957), "Bigfoot" (1971), "The Legend of Boggy Creek" (1974), and "The Legend of Bigfoot" (1975).

It is a little difficult to understand just why modern-day Americans maintain such a high level of interest in monsters. Many of our forefathers lived in areas that were still wilderness. When the sun went down, the spectre of evil beings lurking beyond the light of fire and candle must have seemed far more real than in the crowded, well lighted America of today. Still, fear of the dark is a permanent human fixture. Most of us retain at least part of our childhood fear of darkness, and perhaps our enjoyment of monsters is an assertion that we adults are now in control of this fear.

The mid-1950s brought us the technological monster film. Most were made in Japan. The first was "Godzilla" (1954), and a host of others followed,(36) most having the same overall theme: Technology creates or releases monster, monster meets city, monster destroys city, new technology destroys monster. Perhaps these films reveal something about our interest in monsters, including Bigfoot. We 20th-century Americans have never become entirely comfortable with our present level of technology. We depend upon it, yet we fear and distrust it. We know it has the power to destroy us if we lose control. Perhaps we subconsciously view the monster as a symbol of the unknown, of that which might cause us to lose control; and the inevitable triumph over the movie monster by new technology

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might represent man's acceptance of science as the means of his perpetuation.

Other monsters offer an element of security: absence of change in a changing world. In film after film Frankenstein looks about the same. No matter how many crosses are shoved in his face or wooden stakes driven through his heart, Dracula always turns up bad as new in another movie.

The monster's popularity is also connected with man's largely non-conscious struggle between reason and emotion. That which stimulates the imagination and excites the emotions has a built-in advantage over the purely rational categorizations of conventional wisdom, which so often denies the possible existence of the yet unknown.

The hideous, "abominable" monster, unexplained by scientists--who usually appear so sure of themselves--may be attractive to us as a means of getting back at science. As we cherish Bigfoot or the Loch Ness Monster, we are in effect saying to the scientist, "See there, smart guy! Thought you knew it all, didn't you?"

Some writers have attempted to link popular interest in monsters to societal stress.(37) Interest, they hypothesize, increases during wartime or periods of economic instability. It is possible, on the other hand, that an opposite force is at work. Could not our interest in monsters be in part a reaction to the security, propriety, stability and conformity of our everyday lives?

Mountaineers are lured to difficult climbs, we are told, "because the mountain is there;" media consumers are drawn to the primordial evolutionary dead-ends like Bigfoot and the Loch Ness Monster because they *might* be there.

TABLE I

Films Containing Man-like Monsters
By Title and Release Date

Live Human Monsters

Dr. Jekyll and Mr. Hyde (1908, 1910, 1912, 1913, 1920, 1932, 1941)
Abbott and Costello Meet Dr. Jekyll and Mr. Hyde (1953)
Dr. Jekyll and Sister Hyde (1972)
Bowery at Midnight (1942)
Phantom of the Opera (1925, 1943, 1962)

Man-like Animal Monsters

Apes and Ape-men:
A Blind Bargain (1922)
The Gorilla (1927)
The Wizard (1927)
King Kong (1933)
Son of Kong (1933)
The Monster and the Girl (1940)
The Ape Man (1943)
Captive Wild Woman (1943)
Jungle Captive (1945)
Konga (1961)
King Kong Vs. Godzilla (1963)
King Kong Escapes (1968)
Trog (1970)

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Werewolves:
- Island of Lost Souls (1932)
- Werewolf of London (1935)
- The Wolf Man (1941)
- The Mad Monster (1942)
- The Undying Monster (1942)
- Frankenstein Meets the Wolf Man (1943)
- Cry of the Werewolf (1961)
- I Was a Teenage Werewolf (1957)
- Curse of the Werewolf (1961)
- The Boy Who Cried Werewolf (1973)
- Werewolf at Midnight (1975)

Man-like Aquatic or Reptilian Monsters:
- The Beast from 20,000 Fathoms (1953)
- The Creature from the Black Lagoon (1954)
- Revenge of the Creature (1955)
- The Creature Walks Among Us (1957)
- Monster From the Surf (1963)
- The Horror of Party Beach (1964)
- The Reptile (1966)

Cat People:
- The Cat and the Canary (1927, 1939)
- The Cat Creeps (1930)
- The Cat People (1942)
- The Leopard Man (1943)
- The Curse of the Cat People (1944)
- Cat Girl (1957)

The Walking Dead

Man-made Monsters:
- Frankenstein (1910, 1931)
- The Golem (1915, 1920)
- Homunculus (1916)
- The Bride of Frankenstein (1935)
- Son of Frankenstein (1942)
- Man-Made Monster (1941)
- The Ghost of Frankenstein (1942)
- Frankenstein Meets the Wolf Man (1943)
- The Lady and the Monster (1944)
- The Monster Maker (1944)
- The House of Frankenstein (1945)
- Abbott and Costello Meet Frankenstein (1948)
- I Was a Teenage Frankenstein (1957)
- The Curse of Frankenstein (1957)
- Frankenstein 1970 (1958)
- The Revenge of Frankenstein (1958)
- Frankenstein's Daughter (1959)
- Frankenstein Conquers the World (1964)
- The Evil of Frankenstein (1964)
- Frankenstein Meets the Space Monster (1965)
- Jesse James Meets Frankenstein's Daughter (1966)
- Dr. Orloff's Monster (1967)
- Frankenstein Created Woman (1967)
- Frankenstein Must Be Destroyed (1970)
- Frankenstein and the Monster From Hell (1974)
- Young Frankenstein (1974)
- Dracula vs. Frankenstein (1975)

The Zombie:
- White Zombie (1932)
- Revolt of the Zombies (1936)
- I Walked With a Zombie (1943)
- Revenge of the Zombies (1943)
- Voodoo Man (1944)
- Isle of the Dead (1945)
- Voodoo Woman (1957)
- Plague of the Zombies (1966)
- Night of the Living Dead (1968)

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The Vampire:
Nosferatu (1922)
London After Midnight (1927)
Vampyr (1931)
Dracula (1931)
Death Kiss (1933)
The Vampire Bat (1933)
Mark of the Vampire (1935)
Dracula's Daughter (1936)
Devil Bat (1942)
Son of Dracula (1943)
Return of the Vampire (1944)
House of Dracula (1945)
The Vampire's Ghost (1945)
My Son the Vampire (1952)
Blood of Dracula (1957)
The Return of Dracula (1958)
The Horror of Dracula (1958)
Blood of the Vampire (1958)
Curse of the Undead (1959)
The Brides of Dracula (1960)
Terror in the Crypt (1960)
Blood and Roses (1961)
Kiss of the Vampire (1963)
Black Sabbath (1964)
The Last Man on Earth (1964)
Scream and Scream Again (1964)
Planet of the Vampires (1965)
Billy the Kid vs. Dracula (1966)
Dracula, Prince of Darkness (1966)
Queen of Blood (1966)
Planet of Blood (1966)
Track of the Vampire (1966)
Dance of the Vampires (1967)
Blood of Dracula's Castle (1969)
Dracula Has Risen from the Grave (1969)
Taste the Blood of Dracula (1969)
Count Yorga, Vampire (1970)
House of Dark Shadows (1970)
The Vampire Lovers (1970)
Return of Count Dracula (1971)
Blood from the Mummy's Tomb (1972)
Count Dracula (1972)
Countess Dracula (1972)
Legend of the Blind Dead (1972)
The Deathmaster (1972)
Twins of Evil (1972)
Vampire Circus (1972)
Vampire Circus (1972)
Captain Kronos: Vampire Hunter (1974)
Blackula (1975)
Dracula A.D. 1972 (1975)
Dracula vs. Frankenstein (1975)
Horror of Dracula Castle (1975)
Old Dracula (1975)

NOTES

(1) For basic Bigfoot reading, see: John Green, *On the Track of the Sasquatch* (New York: Ballentine, 1973); Bernard Heuvelmans, *On the Track of Unknown Animals* (New York: Hill and Wong, 1959); Don Hunter, *Sasquatch* (Toronto: McClellan & Stewart, 1973); John Napier, *Bigfoot, The Yeti and Sasquatch in Myth and Reality* (New York: E.P. Dutton, 1973); Ivan T. Sanderson, *Abominable Snowman: Legend Come to Life* (Philadelphia: Chilton, 1961); and Odette Tchernine, *The Yeti* (London: Neville Spearman, 1970).

(2) Alabama, Alaska, Arkansas, Florida, Georgia, Idaho, Illinois, Indiana, Michigan, Missouri, Montana, North Carolina, Ohio, Oklahoma, Pennsylvania, South Carolina, Tennessee, Texas, West Virginia, Wisconsin; Canadian Northwest Territories, Manitoba, Quebec, Yukon Territory; Bolivia, British Honduras, Columbia, Ecuador, Guiana, Nicaragua, Panama, Surinam, Venezuela.

(3) *Adventures in the Woods and Waters of the Low Country* (Beaufort, S.C.: Beaufort Book Co., 1972).

(4) January 24, 1976.

(5) (New York: G.P. Putnam's Sons, 1976).

(6) A corruption of the name of a Liberian tribe, according to Mason Crum in *Gullah: Negro Life in the Carolina Sea Islands* (Durham, N.C.: Duke University Press, 1940), p. x. Modern-day Gullahs are the descendants of slaves in the region extending down the Atlantic coast from Georgetown, S.C. to the Florida border.

(7) An abbreviated version of Ogeechee, the name of Georgia's longest river.

(8) Thaddeus Norris, "Negro Superstitions," Reprinted in Bruce Jackson, ed. *The Negro and His Folklore in Nineteenth-Century Periodicals* (Austin, Tex.: University of Texas Press, 1967), pp. 134-35.

(9) *Ibid.*, pp. 137-38.

(10) William Owens, "Folklore of the Southern Negroes," Lippincott's Magazine 20 (Dec. 1877), pp. 748-55.

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(11) "Origin, Dialect, Beliefs, and Characteristics of the Negroes of the South Carolina and Georgia Coasts," *Georgia Historical Quarterly* 28 (Mar.-Dec. 1944), p. 193.

(12) F. Roy Johnson, *Witches and Demons in History and Folklore* (Murfreesboro, N.C.: Johnson Publishing Co., 1969), p. 11.

(13) F. Hampton Porter, "Folk-lore of the Mountain Whites of the Alleghanies," *Journal of American Folklore* 7 (1894), p. 110.

(14) Newbell Niles Puckett, *Folk Beliefs of the Southern Negro* (Chapel Hill, N.C.: University of North Carolina Press, 1926), p. 51.

(15) Readers interested in a full bibliography are invited to contact the writer.

(16) These smaller tribes include the Backhook, Cusabo, Cusso, Edisto, Etiwa, Hook, Kiawha, Saint Helena, Santee, Sewee, Stono, Westo and Winyaw Indians of the lower South Carolina coast and the Chicora, Duhare, Guale, Hitchiti, Icosan, Oconee, Ogeechee, Savannah, Timucua, Wapoo, Yamacraw and Yamasee Indians of what is now coastal Georgia and Florida.

(17) John R. Swanton, *Early History of the Creek Indians and Their Neighbors*, Bureau of American Ethnology Bulletin No. 73, 1922, p. 43.

(18) John R. Swanton, *Myths and Tales of the Southeastern Indians*, Bureau of American Ethnology Bulletin No. 88, 1929.

(19) James Mooney, *Myths of the Cherokees*, 19th Annual Report, Bureau of American Ethnology, 1900, p. 319f.

(20) John R. Swanton, *Myths and Tales of the Southeastern Indians, op. cit.*, pp. 98-99.

(21) John R. Swanton, *Social Organization and Social Usages of the Indians of the Creek Confederacy*, Forty-Second Annual Report of the Bureau of American Ethnology, 1928, pp. 496-97.

(22) E. Merton Coulter, "The Okefenokee Swamp, Its History And Legends, Part II," *Georgia Historical Quarterly* 48 (June 1964), p. 174.

(23) Angie Debo, *The Road to Disappearance* (Norman, Okla.: University of Oklahoma Press, 1941), p. 24.

(24) John Parris, *The Cherokee Story* (Ashville, N.C.: The Stephens Press, 1950).

(25) John R. Swanton, *Source Material For the Social and Ceremonial Life of the Choctaw Indians*, Bureau of American Ethnology Bulletin No. 103, 1931, pp. 198-99.

(26) John R. Swanton, *Social and Religious Beliefs and Usages of the Chickasaw Indians*, Forty-Fourth Annual Report of the Bureau of American Ethnology, 1928, pp. 249-51.

(27) Examples of individual Cyclopses: Acamas, Arges, Polyphemos, Pyracmon, Steropes.

(28) Others are Ascapart, Bellerus, Colbrand, Gormagog, Juliance and Ritho.

(29) See Stith Thompson, *The Folktale* (New York: Holt, Rinehart and Winston, 1946), p. 250.

(30) See Richard Dorson, *American Folklore* (Chicago: University of Chicago Press, 1959), pp. 214-15. Originated by a lawyer named Paul Beath.

(31) *Ibid.*

(32) *Ibid.* Originated by Owen Francis for Scribner's Magazine.

(33) *Ibid.* Originated by Edward O'Reilly for Century Magazine.

(34) *Ibid.* Originated by juvenile writer Margaret Montague.

(35) *Ibid.* Originated by Jeremiah Digges.

(36) See Lawrence Wharton, "Godzilla to Latitude Zero: The Cycle of Technological Monsters," *Journal of Popular Film* 3 (Winter 1974), pp. 31-38.

(37) See Curtis Harrington, "Ghoulies and Ghosties," in Roy Huss and T.J. Ross, eds. *Focus On the Horror Film* (Englewood Cliffs, N.J.: Prentice-Hall, 1972), pp. 17-18.

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